T do not like his citing Henri de Regnier as a model of dignity when a few months earlier he was calling him a whippersnapper.

"Seizing with his delicate fingers the wings of a sphinx that had taken refuge on a street-lamp." I am absolutely sure that it was not a sphinx.—Why? —Because a sphinx's wings do not fold back and because sphinxes do not light on things. . . . And besides who cares!

6 February

This most recent clipping from a German newspaper sums up so well the stupidity of all the others that it is the only one I wish to retain and therefore I set it down here:

"In Hebbel's play/* the article begins, "Candaiolus is a barbarian king and Gyges is a cultured Greek; in M. Gide's playlet, on the other hand, Gyges is the barbarian while the cultured man is Candaulus, . . . These few words should suffice to show that M. Gide has not understood the subject at all."

8 February

Verhaeren comes and reads me some wonderful passages from his *H0&ne.*

Debussy was being spoken of.

"He is so softly affectionate/* said Mme X.

"Oh no, madamel he is cuddly,'* Mme Debussy corrected.

12 February

One more clipping from Germany; it says:

"Hebbels Aufassung steht fur unser Empfindung ebenso hoch uber . der Gides, wie etwa Kleists Ausgestdtung des Amphitryons Stages uber der Moli&res" (Buhne und Welt, Berlin).[5]

Radiant weather; an azure we had forgotten during the last three months. My mind full of gaiety, I go to return the Signoret proofs to the *Mercure* and get tickets at the Odeon for tomorrow's lecture (Moreas

on *Electra); I* walk back with Henry Davray to his new apartment on the rue Servandoni. Go to take his ticket to Eugene Rouart, at the Ministry. It is too late to return home —besides, it is too beautiful. I go to lunch alone (for one franc seventy-five, tip included) in the little restaurant on the Square Sainte-Clotilde where Gheon and I lunched a month ago. Then obliged to drop in at the Ecole Alsacienne (for the purpose of paying an old bill), I go up the part of the boulevard Raspail that has been recently cut through, going over fences and wallowing

[5] "In our opinion HebbeFs interpretation stands just as far above Gide's as, say, Kleisf s handling of the Amphitryon legend above Moli&re*s/*